

ARCHÆOLOGICAL SURVEY OF INDIA.

ANNUAL REPORT

1906-7.

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MUHAMMADAN ARCHITECTURE IN KASHMIR.

BROADLY speaking, Muhammadan architecture in Srinagar seems to fall under three heads : first, there is the pre-Mughal masonry style ; secondly, there is the wooden style ; and thirdly, the pure Mughal style. Of the first there are very few examples. The best known is probably the tomb of Zainu-l-'ābidīn's mother,¹ regarding which Cunningham, Cole and Fergusson had a difference of opinion. Cunningham² and Cole³ maintained that the enclosure wall of this building was once the enclosure wall of a Hindu temple. Fergusson⁴ would have it that the wall was built entirely by Muhammadans, dating it about 1,000 years later. But the fact remains that Cunningham and Cole saw the building, while Fergusson did not : and nobody, I think, can observe the massiveness of the stones used, and their unmistakably ancient appearance without agreeing with Cunningham and Cole that the enclosure wall is an old Hindu wall *in situ*. If further evidence against Fergusson's theory is wanted, let me draw attention to the mouldings of the plinth—not included in Fergusson's woodcut—and to the section of the coping. Both of these features are essentially Hindu. Again, the plinth of the tomb of Zainu-l-'ābidīn's mother is obviously the actual plinth of an ancient Hindu temple, and the brick structure above it is a Muhammadan tomb of a common Persian type, adapted to the Hindu plinth. The *torus* moulding of this plinth is practically complete, and from the way the stone is jointed at the angles on the plan, it is quite certain that the plinth has never been appreciably disturbed. The small pointed arches in the enclosure wall which deceived Fergusson, only look like Muhammadan

¹ It may be of interest to note that the chronicler Jōnarāja in the second Rājatarāṅgiṇī (V. 715) mentions Zainu-l-'ābidīn's mother by the name of Mērā Dēvi, perhaps meant for Mirān ("Dēvi" being a Sanskrit title of queens or princesses), and calls her the daughter of Piruja (Firoz) the King of Shāhbhaṅga. I do not know what country is meant by Shāhbhaṅga. The English translation by Dutt has Udabhāṇḍapura, which is the present Und or Ohind on the Indus, the capital of Gandhāra at the time of the early Muhammadan invasions. As the ruling dynasty was known by the name of Shāhi, it is just possible that the name Udaka-bhāṇḍa has become corrupted into Shāhbhaṅga. It would be interesting if it could be ascertained from Muhammadan sources whether there existed a King Firōz, somewhere in the neighbourhood of Kashmir at the time of Sikandar Butshikan. [J. Ph. Vogel.]

² *J. A. S. B.*, 1848, part 2.

³ H. H. Cole. *Illustrations of ancient buildings in Kashmir*.

⁴ J. Fergusson. *History of Indian Architecture*, p. 281.

work on a drawing in elevation, because the depth of the recesses and the size of the stones is not shown¹. They are in reality quite unlike anything I have seen in any Muhammadan building in India. It may be added that there are several large stones bearing Hindu carvings and mutilated sculptures lying about in the courtyard, and these stones, in all probability, belong to the former Hindu building which occupied the site, and which was demolished by the Muhammadans in the 15th century, when the tomb of Zainu-l-'ābidin's mother was built.

The manner in which the Muhammadans adapted their structure to the Hindu plinth was simple. The usual form of plan used in Muhammadan tombs of this date is shown in fig. 1. The plan of the plinth which they found ready to hand in this case

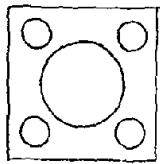


Fig. 1.

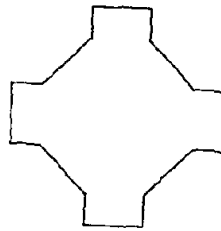


Fig. 2.

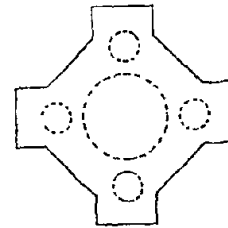
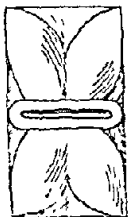


Fig. 3.

was that shown in fig. 2. It will be seen at a glance that, given the plan, fig. 2, to build upon, it required no great ingenuity to fit in the four small cupolas and the large central dome to which the Muhammadans were accustomed (fig. 3). It was, in fact, so easy that they did not bother to alter the shape of the plinth at all.

It has already been mentioned that the brick structure on the Hindu plinth is the tomb of Zainu-l-'ābidin's mother. She was the wife of Sikandar Butshikan, who stands out as one of the most prominent figures among early Muhammadan rulers of Kashmir, and whose importance is rivalled only by that of his son Zainu-l-'ābidin. Sikandar earned his nickname by his wholesale destruction of Hindu temples. Zainu-l-'ābidin was evidently a more tolerant person²; indeed, there is a story that after having been cured of some disease by a Hindu doctor, he gave orders that no further persecution of the Hindus should be permitted. His grave is said to be one of those within the disputed enclosure wall, close to the building over his mother's grave. The latter is a valuable monument since it is the only one of its kind near Srinagar.

Its principal features are the glazed and moulded blue bricks, fig. 4, which are studied at intervals in the exterior walls, the semicircular brick projections on the drum of the main dome, and the moulded brick string courses and sunk panels on the drums of the cupolas.



There is one other pre-Mughal building in Srinagar which deserves to be mentioned here. The tomb of Madanī is a small building quite neglected and very dilapidated, and it does not appear to be included in the accounts of any traveller or archaeologist. Yet it possesses a feature of extraordinary value and interest in its coloured tilework, fragments of which are still adhering to its walls. I have found no other such tilework in Srinagar, and it is quite different from that which is commonly seen in India, though similar tiles exist

¹ Similar niches with pointed arches have been found among the Gupta remains at Sarnāth. [Ed.]

² Zainu l-'ābidin seems to have been a particularly tolerant ruler. This is evident from the praise bestowed on him by the authors of the 2nd and 3rd Rājatarāṅgiṇī. They assert that he even visited Hindu places of pilgrimage. [J. Ph. Vogel.]

on the mosque of Zakariya Khān near Lahore, and on a Hindu shrine opposite the Salimgarh at Delhi. The latter evidently did not originally belong to the Hindu temple, as the patterns are all jumbled together. Glazed and coloured tilework, as is well known, was introduced largely into India, probably from Persia, by the Mughals. Akbar employed it sparingly in Agra Fort and at Fathpur Sikri; Jahāngir employed it more elaborately at Sikandarah, on some of the cupolas on Akbar's tomb, and in Shāh Jahān's time it was lavishly employed, particularly in the Punjab.

The tilework of the Mughals was almost invariably cut in small irregular shapes according to the different colours in the flowers or ornaments which the tilework represented. That is to say, the outlines of the colours in the flowers or ornaments settled the shape to which each tile was to be cut, and the pieces were put together like mosaic, and stuck on the walls in mortar.

Another kind of tilework has its home in Multan and Sind. This tilework is also glazed and coloured, and was largely used in Pathan buildings before the advent of the Mughals. It is distinguished from the so-called '*Kashi*' work used by the Mughals, in that the Multan variety is cut always in squares, and different colours are worked in contact with each other on the same square. In the old tiles hardly any colours were used but light and dark blue, and sometimes yellow and brown.

The tilework at the tomb of Madanī, near But Kadal in Srinagar, is made in squares with various brilliant colours in contact with each other on the same piece of tile. But its great interest lies in the subject which is represented in the southern half of the spandrel of the great archway in the east façade (Pl. LVII). It is hardly necessary to remind the reader that animal life was rarely represented in any form of decoration during Muhammadan rule in India. Akbar did not object to statues of horses¹ and elephants²; Jahāngir allowed birds³ and butterflies⁴ to be carved, and Shāh Jahān also had elephants⁵ set up, and at Lahore Fort he indulged in a panelled frieze representing elephant fights, and other subjects, all in tilework. Aurangzeb was a bigot, who not only would have none of animal life in any form on his buildings, but took a delight in smashing any instances of it which came to his notice whether on Hindu or Muhammadan buildings. It is fortunate indeed that he never chanced to see the tomb of Madanī when he was in Srinagar. His indignation would surely have been roused at finding, on the tomb of a Muhammadan saint, a representation of a beast with the body of a leopard, changing at the neck into the trunk of a human being, shooting apparently with a bow and arrow at its own tail, while a fox is quietly looking on among flowers and cloud-forms. These peculiar cloud-forms are common in Chinese and Persian art, and were frequently used by the Mughals—by Akbar in the Turkish Sultāna's house at Fathpur-Sikri, Jahāngir at Sikandarah, and Shāh Jahān in the *Dīwān-i-khāss* at Delhi, to mention only a few instances. The principal beast in the picture is about four feet long, and is striking quite an heraldic attitude. The chest, shoulders, and head of the human being are unfortunately missing. The tail ends in a kind of dragon's head. As for the colours, the background is blue.

¹ Statue of a horse near Sikandarah. Agra.

² Hatya Paul, Fatehpur Sikri and Delhi gate, Agra Fort.

³ Akbar's tomb at Sikandarah.

⁴ Ditto.

⁵ Hatya Paul, Delhi Fort.

the trunk of the man is red, the leopard's body is yellow with light green spots, the dragon's head and the fox are reddish brown, and the flowers are of various colours. It is most probable that if this beast can be run to earth, and similar pictures found in the art of other countries, some light will be thrown upon the influences bearing upon the architecture of Kashmir during a period about which little is at present known. Besides this spandrel there is more tilework in the building. The jambs of the archway are lined with squares of tiles, many of which have fallen out and been put back in the wrong place. None of these are of particular interest except that they show that tilework was used on masonry buildings in Kashmir before Mughal days. There is, however, an interesting narrow border, above the dado on the east façade, representing a flowing floral pattern interwoven with the heads of donkeys and lions.

We are fortunate in knowing within narrow limits the date of this building. It joins on to the mosque of Madanī, a building the roof of which is in the wooden style which will be discussed presently. As both the buildings are in memory of the same person it is likely that they were built about the same time, and a well-preserved inscription over the doorway of the mosque records that it was built in the year A. H. 848 (A.D. 1444). Plate LIX. This falls within the reign of Zainu-l-'ābidīn.

Apart from its tilework, the tomb of Madanī possesses no particular value. It is evident that both it and the mosque are built on the site of an old Hindu temple. The stone plinth of the mosque is put together with Hindu stones, and the brick work in the walls is Muhammadan. Some carved Hindu columns have been used in the porch of the mosque, and two similar columns are used in the inner chamber of the tomb—another indication that the tomb and mosque are of the same date since columns from apparently the same Hindu temple are used in each of them.

Although Kashmir possesses a very distinctive style of wooden architecture, practically nothing is known about it by the outside world. Brief descriptions of some of the principal buildings are given by the travellers Bernier,¹ Vigne,² Hügel,³ Moorcroft⁴ and Löwenthal⁵; but these accounts being unaccompanied by illustrations, and written by men whose attention was mainly devoted to subjects other than architecture, convey but a feeble impression of the reality. Fergusson,⁶ though he never visited Kashmir, shrewdly suspected from enquiries that he made, and from the few photographs which he was able to obtain, that the subject of its wooden architecture was one deserving full investigation. Cunningham⁷ and Cole⁸ in their accounts of antiquities in Kashmir dealt almost exclusively with Hindu and Buddhist monuments, and left the wooden style, exemplified in the more modern buildings, practically unnoticed.

Having before us a clear field it will be worth while to consider the conditions under which the style was evolved or introduced. The consistent use of Saracenic detail, and the fact that the style was and is still applied to Muhammadan tombs and mosques, and not to Hindu structures, indicates in the first place that much of its

¹ François Bernier, *Travels in the Mogul empire*. Edited by A. Constable, 1891.

² G. T. Vigne, *Travels in Kashmir, Ladak, etc.*

³ C. F. Hügel, *Travels* trans. by Major Jervis.

⁴ Moorcroft and Trebeck, *Travels in the Himalayan Provinces*.

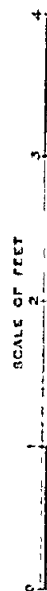
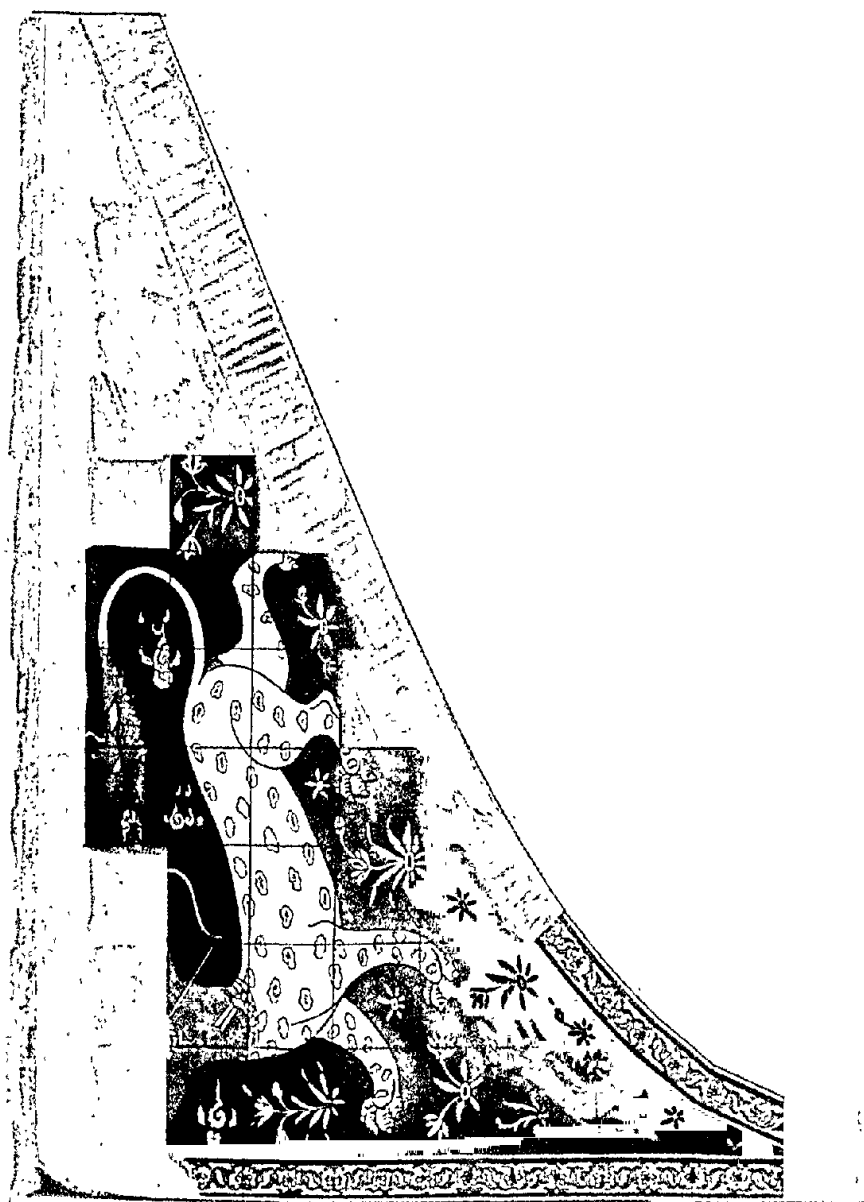
⁵ J. Löwenthal, *Some Persian inscriptions found in Srinagar*. *J. A. S. B.* Vol. XXXIII, p. 278, (1864).

⁶ J. Fergusson, *History of Indian Architecture*.

⁷ *J. A. S. B.* September 1848, part 2.

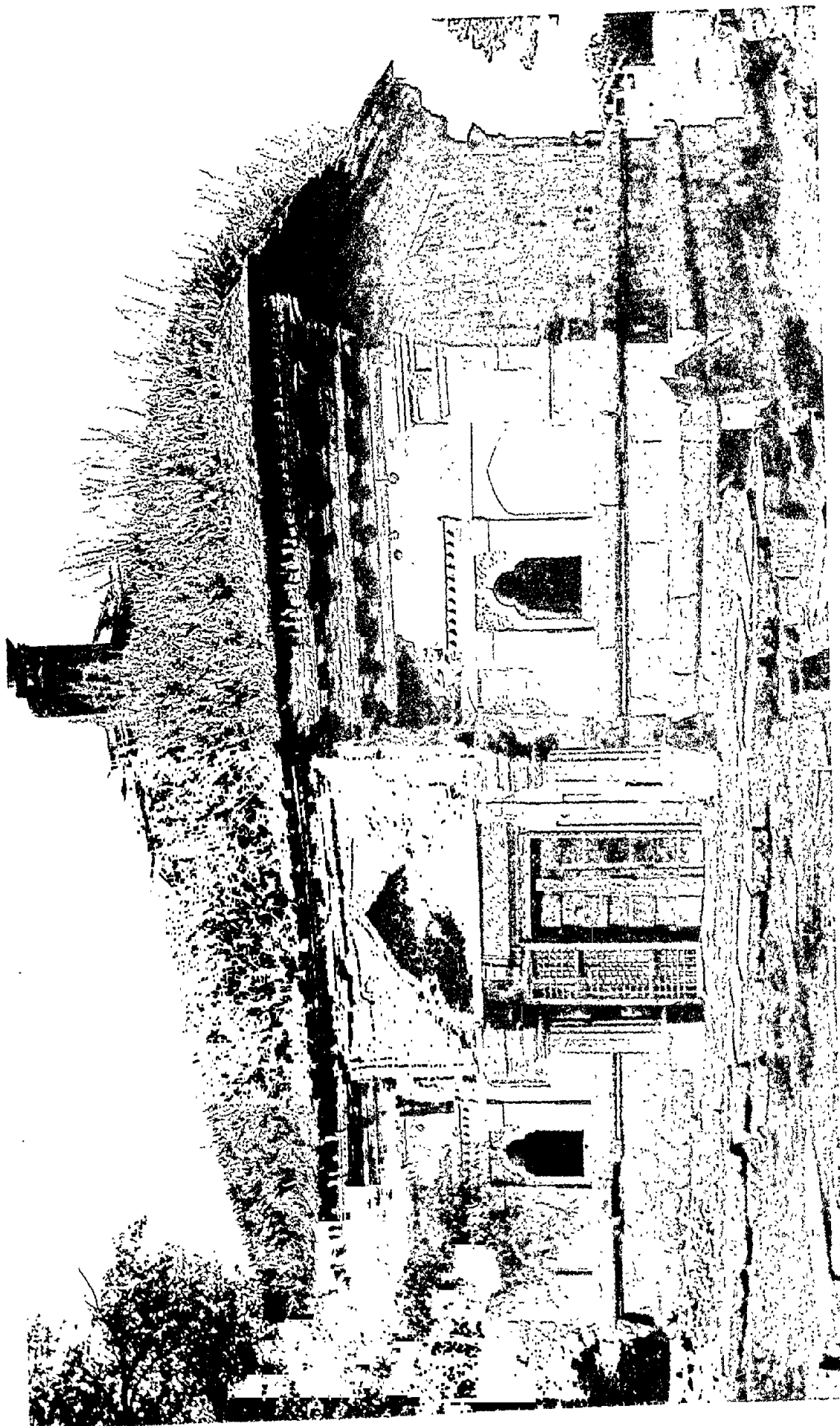
⁸ H. H. Cole, *Illustrations of ancient buildings in Kashmir*, 1869.

MUHAMMADAN ARCHITECTURE IN KASHMIR.



TOMB OF MADANI: TILEWORK ON SPANDREL OF ARCH AT ENTRANCE.

MUHAMMADAN ARCHITECTURE IN KASHMIR.



MOSQUE OF MADANI: GENERAL VIEW.

character was introduced into Kashmir from abroad ; and, secondly, that it came into use in Kashmir with or subsequent to the invasion of Islam. Although Islam was not widely accepted in Kashmir until the latter part of the 14th century A. D.¹, the chronicle of Kalhaṇa indicates that there was a certain amount of trade intercourse and pilgrimage between Kashmir and Upper India during the reign of Ananta, A. D. 1028-1063.

During one of the campaigns of Maḥmūd of Ghazni—Dr. Stein thinks it was the campaign of A. D. 1013—, auxiliary forces were sent from Kashmir to help to withstand the invasion of Hindustan.² Maḥmūd won the day, the battle being fought “in one of the valleys leading towards Kashmir from the neighbourhood of the Jhelum”,³ but he does not appear to have ever come into Kashmir.

In A. D. 1532 the invasion of Mirzā Ḥaidar from Ladak “forms part of the great movement which carried the last wave of the northern conquerors, the Turks of Babar, into India.”⁴ Mirzā Ḥaidar took possession of Kashmir in A. D. 1540, and the next important historical event was the incorporation of Kashmir into the Mughal dominions by Akbar in A. D. 1586.

We learn from a passage in the *Tārīkh-i-Rashīdī*, which Dr. Stein quotes,⁵ that a wooden style existed in Kashmir in the days of Zainu-l-‘ābidīn, A.D. 1420-1470, since reference is made to a palace, all of wood, which that monarch built. It is also evident that Akbar found the Kashmiris more accustomed to building in wood than stone, since it is recorded in an inscription over the Kathi Darwāza of Hari Parbat that Akbar sent two hundred masons from India to build the fort. Bernier⁶ A. D. 1665, says “some old buildings and a great number of ancient idol temples in ruins are of stone ; but wood is preferred on account of its cheapness, and the facility with which it is brought from the mountains by means of so many small rivers”.

The earliest genuine example of the wooden style in Srinagar, of which the date is known, is the mosque of Madanī, which was converted into a mosque from a Hindu temple in A. D. 1444, according to an inscription. Although the Hindu temple which occupied the site of the present Jāmi’ Masjid was destroyed shortly after the Muhammadan conversion, and a mosque erected in its stead, that mosque and subsequent reproductions of it have been burned down and rebuilt several times. Similar visitations have befallen the mosque of Shāh Ḥamadān and others. It is therefore impossible to say to what extent the original form and details were copied in the various restorations. According to the inscription over the south doorway of the Jāmi’ Masjid, the mosque was last rebuilt by Aurangzeb. There is reason to suspect that he copied what was there before fairly closely, because the building is totally different from anything that Aurangzeb can have seen in the plains of India ; and it is quite certain that the present Jāmi’ Masjid is not a first experiment in a new direction. The lofty pillars in the propylons, the details of the spires and the uniformity of the whole design, prove that the builders knew what they were about from plinth to finial

¹ *Rājatarāṅgiṇī* of Kalhaṇa transl. M. A. Stein. Vol. I, p. 284.

² *Op. cit.*

³ *Op. cit.*

⁴ *Op. cit.*

⁵ *Op. cit.*

⁶ Bernier, *Travels in the Moghul empire*, p. 398.

—that they were reproducing forms of which they were masters, and were not evolving a fresh style as they went along.

Most of the woodwork in the mosque of Shāh Hamadān has such a fresh appearance, the fibres being so little worn, that it is difficult to believe that it has not been to a great extent restored within the last fifty years. The richly carved wooden plinth looks very much older, but how much older I cannot presume to say.

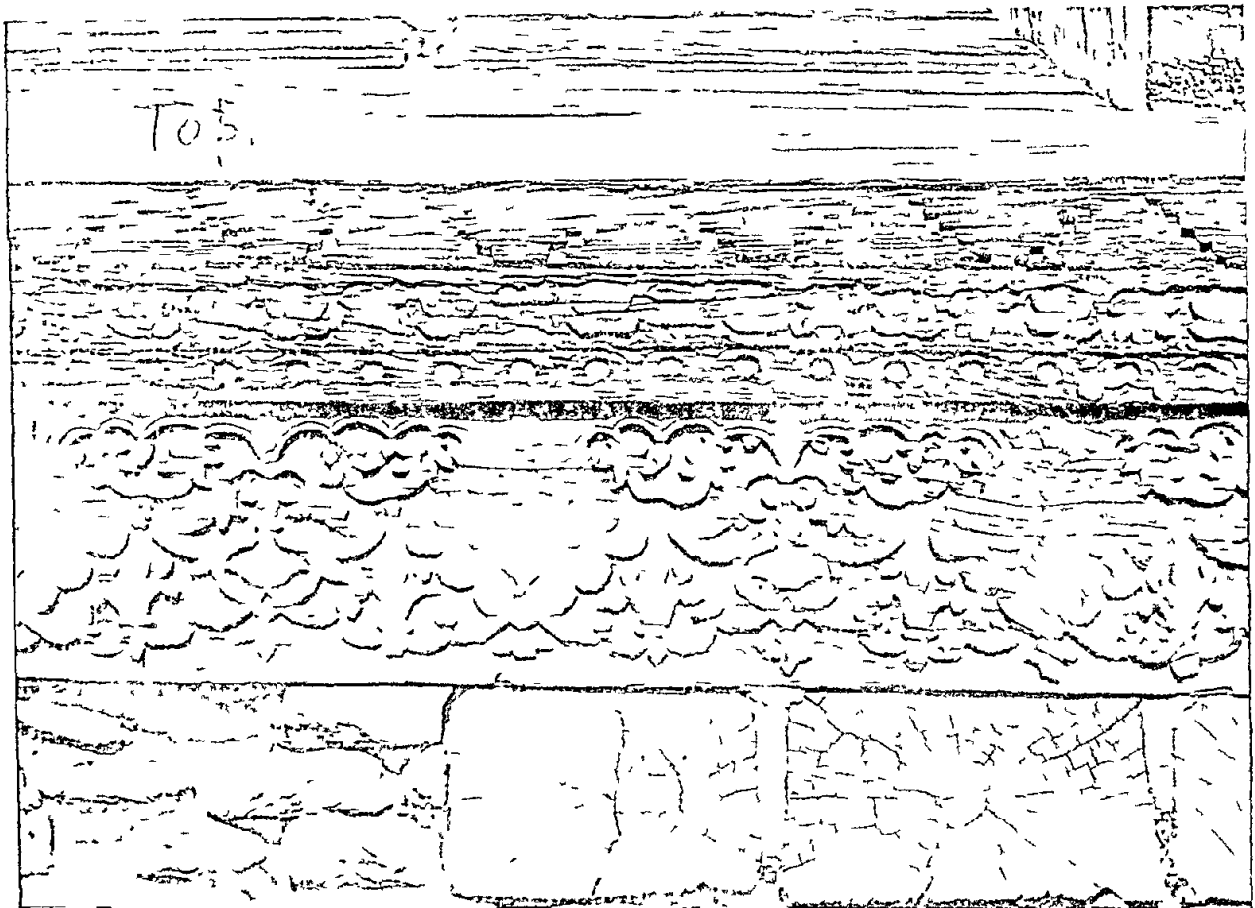


Fig 5.

It is a significant fact that the heavy corbelled cornice at Shāh Hamadān's mosque should bear a strong resemblance to that of the mosque of Madanī and a similar little mosque at Pampur, both of which have an ancient and genuine appearance; and it is therefore fair to assume that the mosque of Shāh Hamadān is, in spite of its restorations, still a truthful example of the style—except of course in certain minor details such as modern turned balusters, mirror work and paint of the vulgar Sikh style.

There are many other buildings of the same style in or near Srinagar, but the few which have been mentioned contain all the chief features of the style.

To the travellers Hugel and Lowenthal the wooden style of Kashmir suggested a Chinese origin. Fergusson¹ thought the crowning ornament of Shāh Hamadān's mosque "evidently a reminiscence of a Buddhist Tee." In another passage² Fergusson remarks upon the similarity between the wooden temples, situated between Kashmir and Nepal, and the wooden architecture of Scandinavia. No one who has travelled in

¹ Fergusson, *History of Indian and Eastern Architecture*, v 608.

² *Ibidem*, p 308

Norway and Kashmir can have failed to notice this similarity. But when the wooden buildings of the two countries are compared in detail, it is difficult to seize upon any feature which points conclusively to a common origin or direct connection between them, and it would be rash to deny that the characteristics which the two countries share in common such as methods of laying logs horizontally, stepped roofs, and the employment of birch bark and turf as a roof covering, might well have been independently evolved in countries where pine-wood is the staple building material, and where much the same considerations have to be paid to climatic conditions. It is remarkable that the dragon, which plays such an important part in Chinese and Persian art, and which is the prevailing motif in numerous examples of Norwegian wood-carving and metal work, should reappear on the spandrel of the entrance to the tomb of Madanī at Srinagar.

On the other hand, there are undoubtedly marked similarities between the art of Kashmir and Afghanistan, if the famous old doors of Maḥmūd's tomb, which were erected at Ghaznī and are now kept in Agra Fort, may be taken as a fair sample of the latter. Judging from the close resemblance in style and detail between the distinctive patterns on these doors (Pls. LX and LXI) and those of the mosques of Madanī (Pl. LIX) and of Amir at Pampur, it would not be unreasonable to suspect that the wooden style of Kashmir owes much of its character to influence from the quarter of Ghaznī.

The mosques and tombs of the wooden Kashmiri style are so similar that their features need not be separately discussed. The tombs are square in plan (fig. 6). The mosques are either self-contained square buildings like the tombs—such are the mosques of Madanī, Shāh Hamadān (where the cloisters were added later) and the Jāmi' Masjid at Pampur: or else they consist of a group of square planned buildings connected together by a colonnade, like the Jāmi' Masjid in Srinagar (fig. 7.)

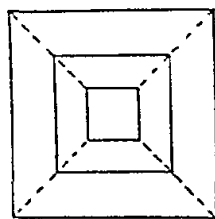


Fig. 6.

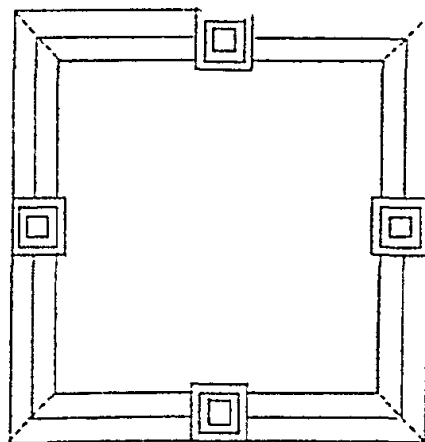


Fig. 7.

The walls are constructed sometimes of brick and mortar, sometimes of logs laid across each other, the spaces between the logs being in some cases filled with brickwork. Piers are also constructed of timber in the same way. (Figs. 8 to 10.)

In large chambers where the timbers of the roof or ceiling require intermediate support, wooden columns are used with very good effect. Sometimes these columns are elaborately ornamented, and there is a tendency in modern restorations, as for instance at the mosque of Naqshband, to cover the capitals and bases with coarse

and unsuitable ornament. Timber trusses do not seem to have been understood by the ancient builders, but they are now employed in restoration. The old method of supporting the rafters was by building up piers formed of logs laid horizontally—a very extravagant arrangement (Pl. LXX). The typical roof covering consists of turf laid on birchbark, which retains waterproof properties for a great number of years. The birchbark is laid on boards and these in turn are supported on rafters. The roof is usually surmounted by a steeple, the finial of which is moulded, the largest moulding being sometimes in the shape of an outspread umbrella, usually covered with metal. All the older buildings appear either to have lost their steeples and finials, or to have had them restored. The oldest umbrella mouldings are probably some of those on the Jāmi' Masjid at Srinagar, erected in the reign of Aurangzeb. (Pl. LXIII.)

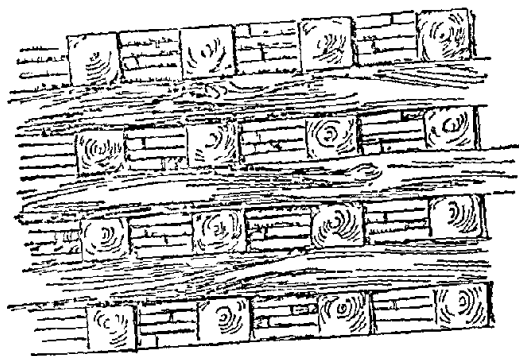


Fig. 8.

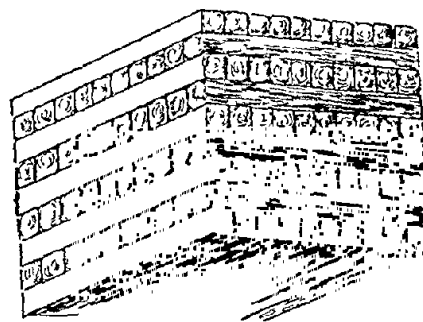


Fig. 9

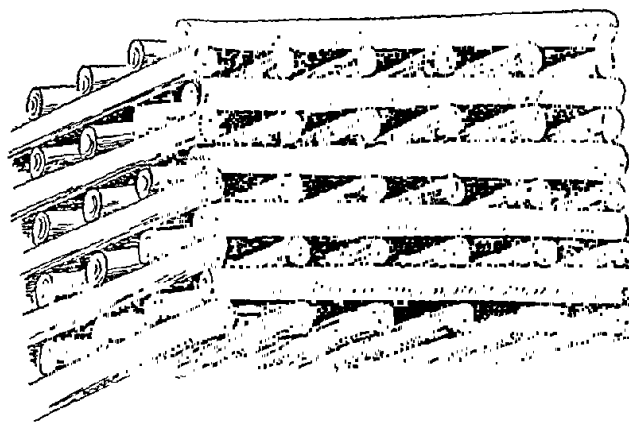
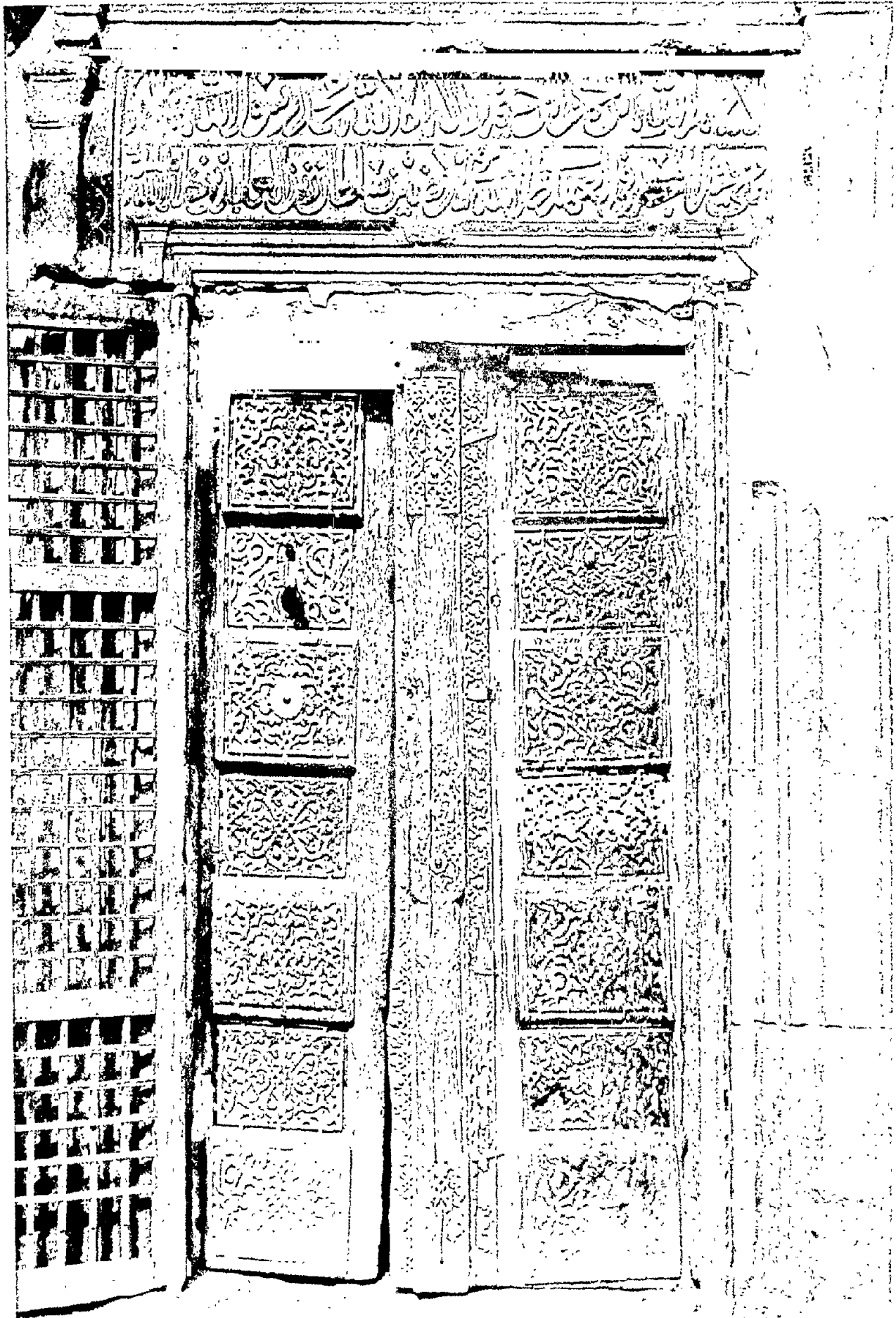


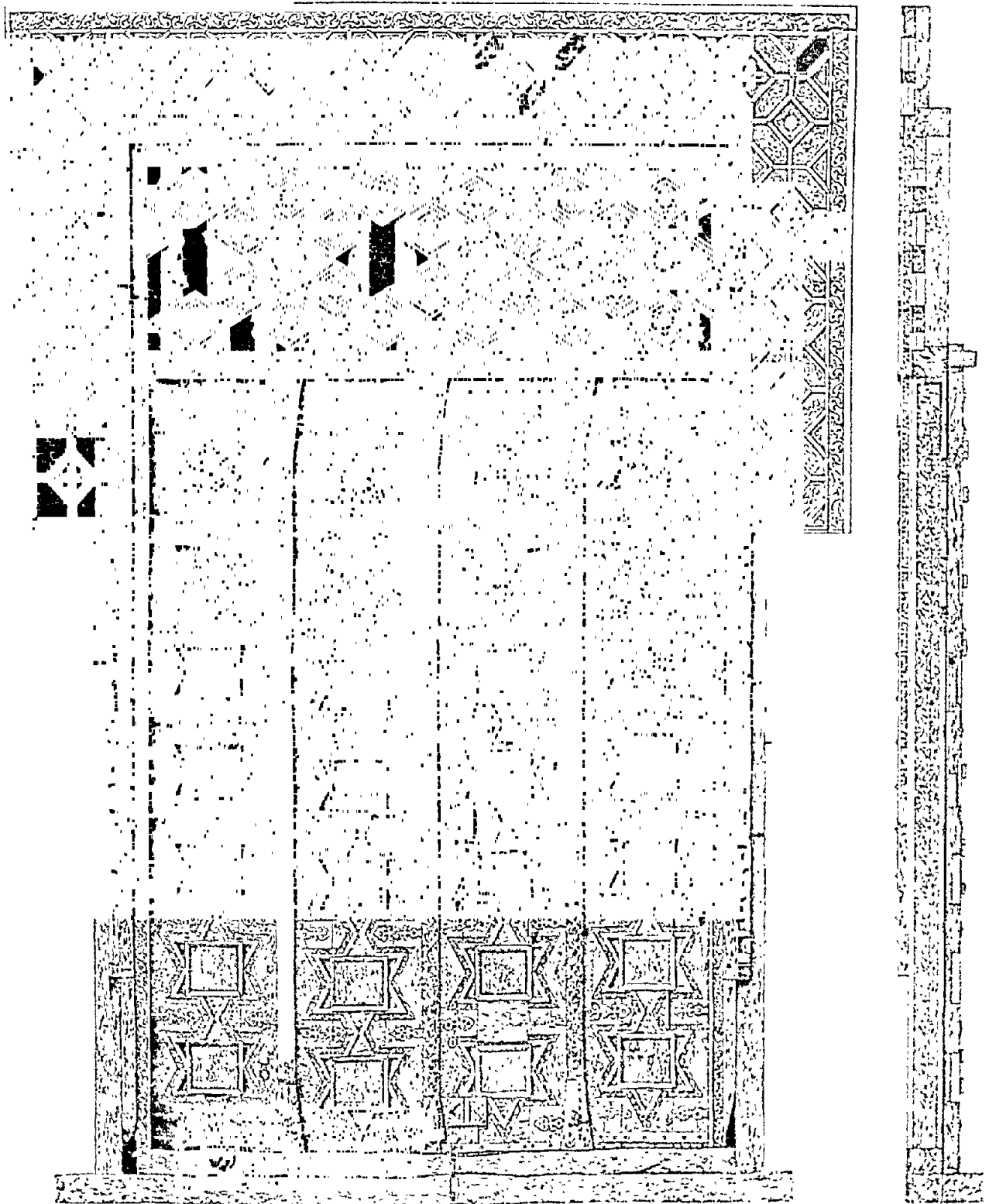
Fig. 10

A remarkable feature in the steeples is the sloping gable which projects from the sides (Pl. LXIV). Window openings and balustrades are commonly filled with elaborate *jali* screens, the patterns of which are formed by little pieces of wood fitted together so as to form geometrical patterns.

The angles of the eaves are generally ornamented with wooden pendants suspended from the corners, carved like little bells and shaped like cactus leaves (Pl. LXVI). The cornices are very heavy and are formed of logs corbelled out from the wall face on timbers laid crosswise. The butt-ends of the cross timbers form a dentil course, and the space between them is filled with elaborate carving. The best examples are at the mosques of Madani in Srinagar and of Amir in Pampur (Pl. LXXI).



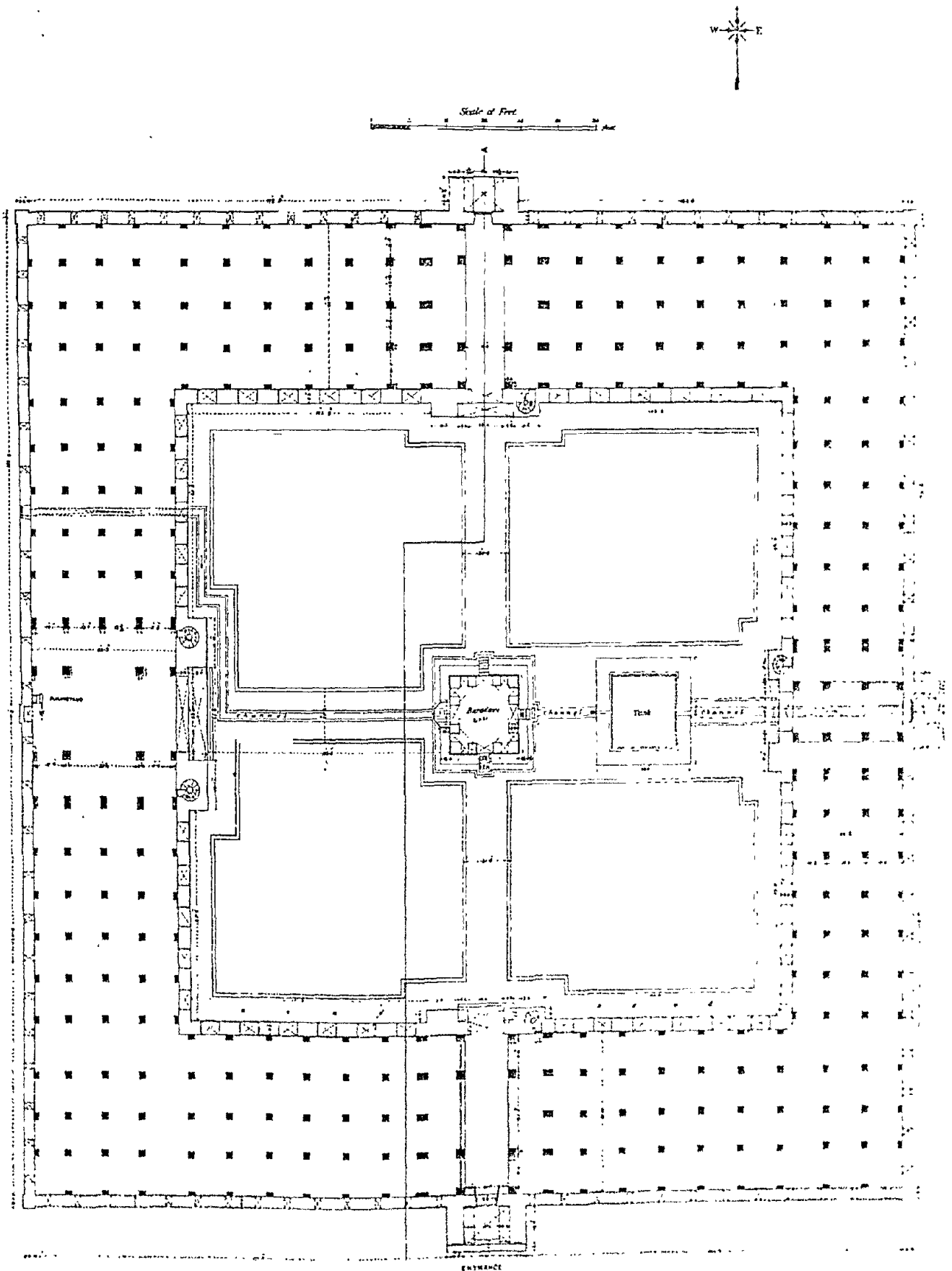
DOORS AT THE MOSQUE OF MADANI.



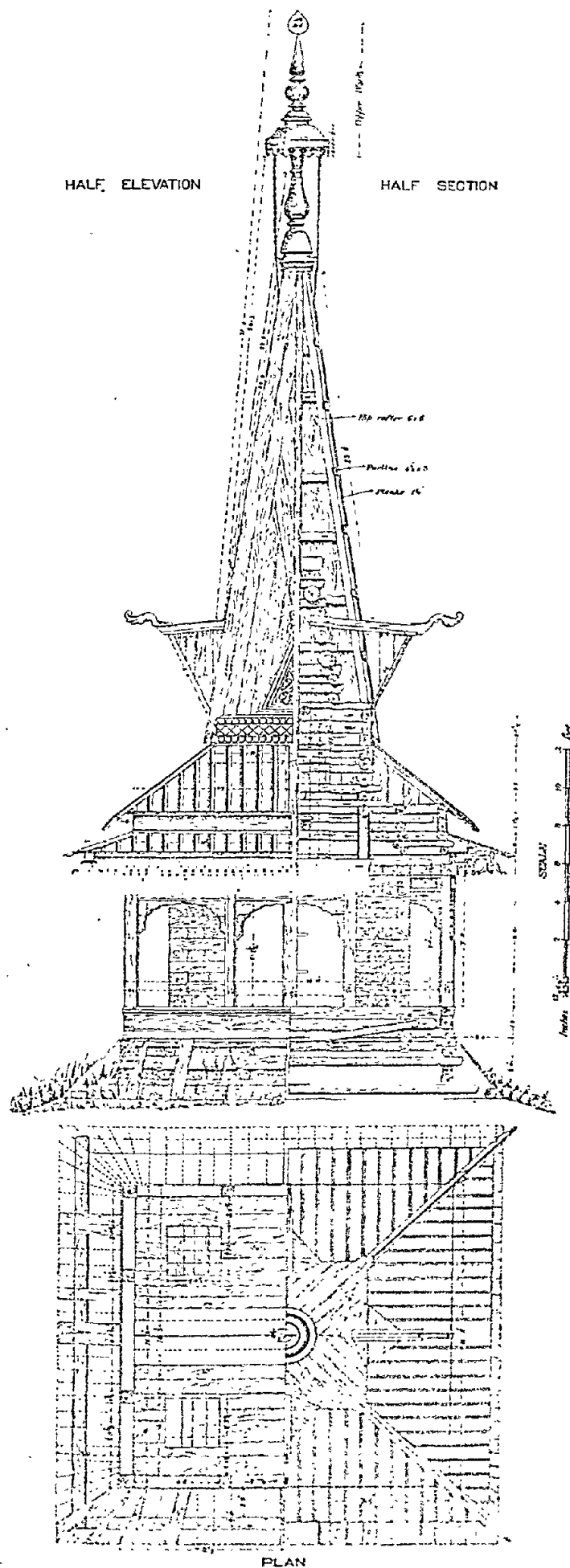
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DOORS FROM THE TOMB OF MAHMUD OF GHAZNI: ELEVATION

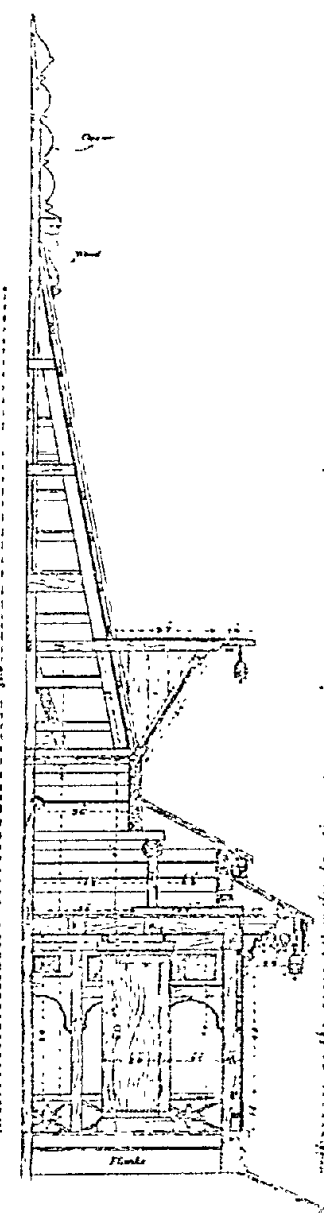
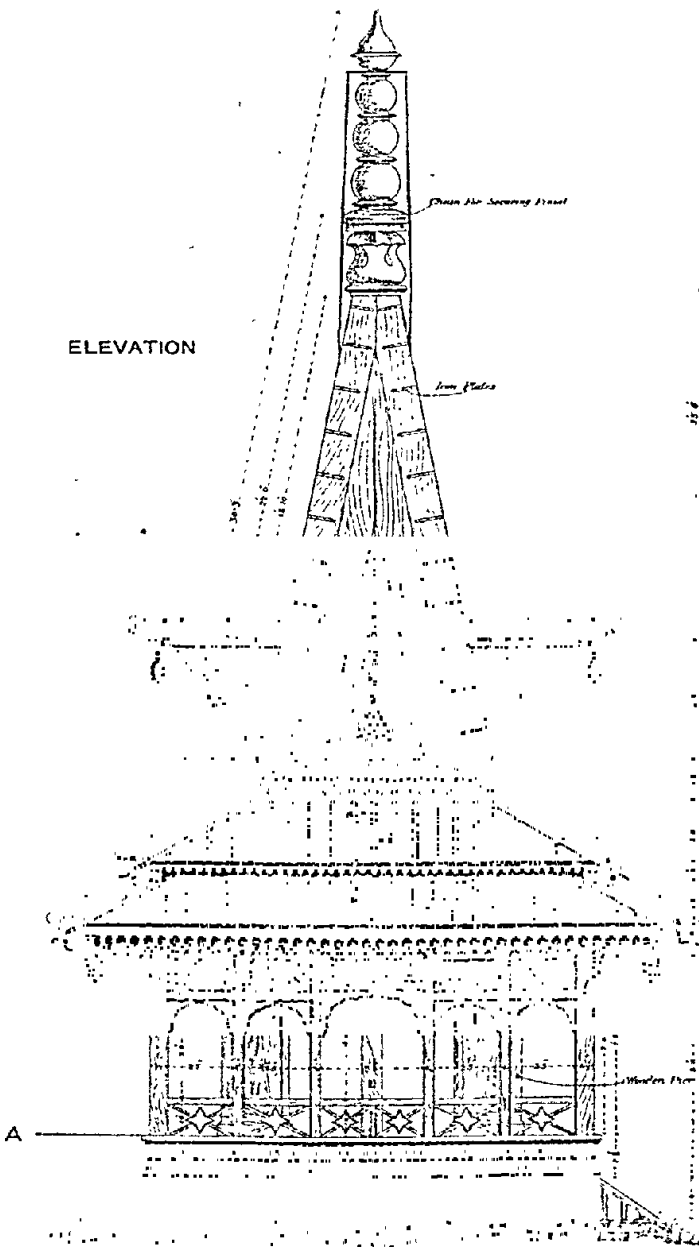
MUHAMMADAN ARCHITECTURE IN KASHMIR.



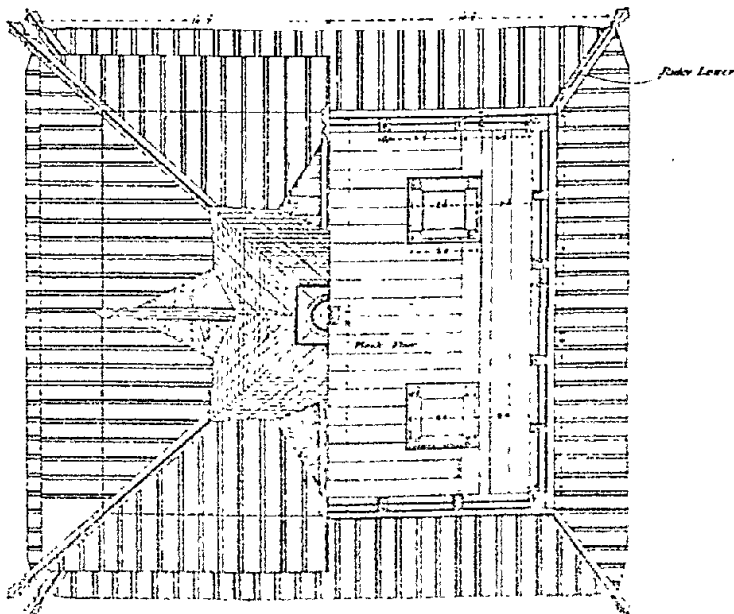
JAMI MASJID: GROUND PLAN.



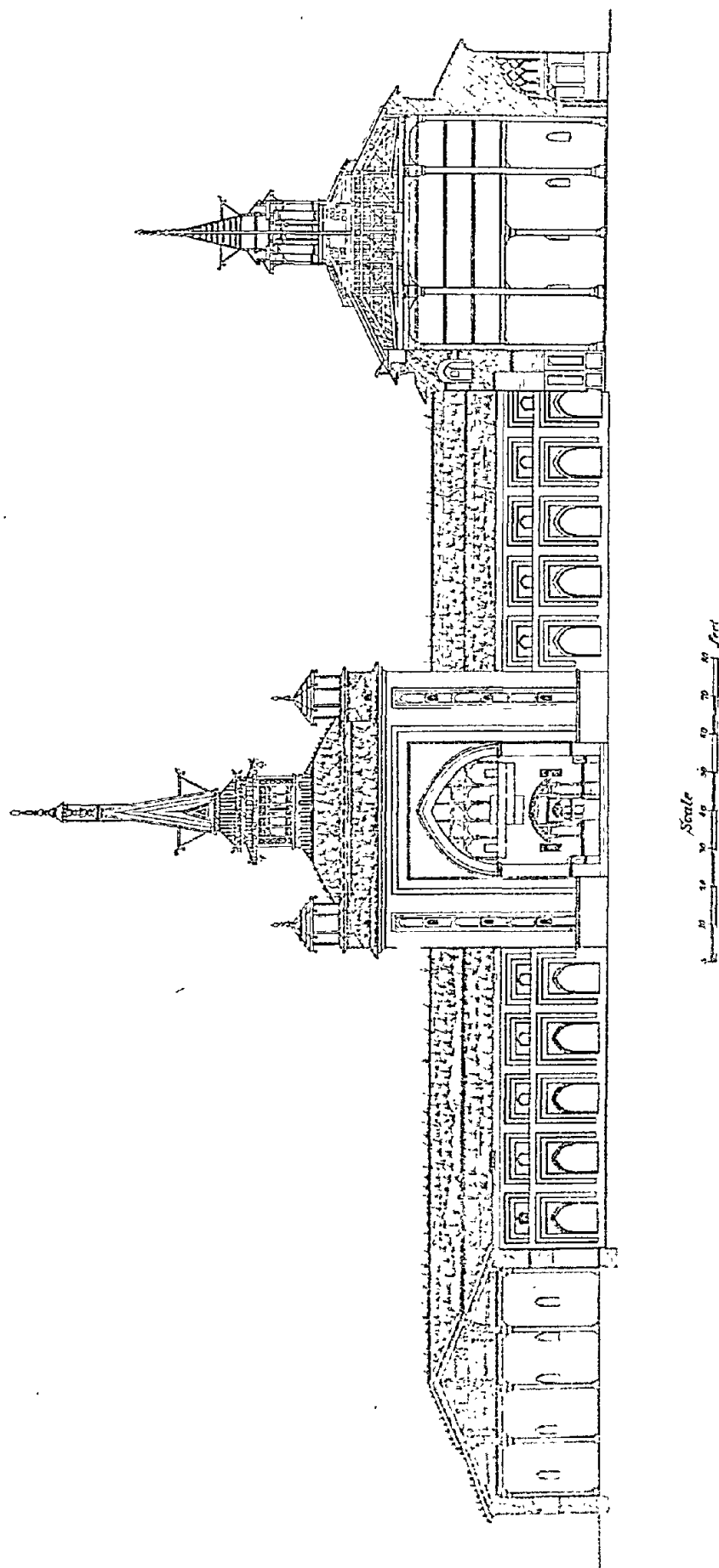
ELEVATION



HALF VERTICAL SECTION



HALF PLAN AT TOP HALF PLAN AT A



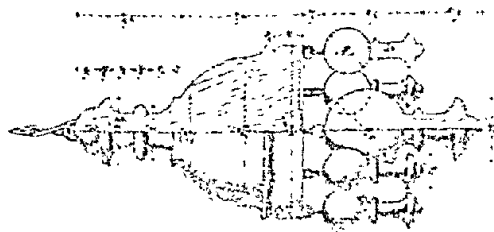
JĀMI MASJID: SECTION A--A (VIDE GROUND PLAN.)

MUHAMMADAN ARCHITECTURE IN KASHMIR.

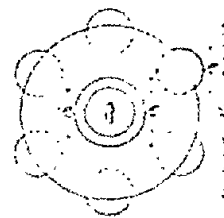
PLATE LXVI.

Detail of Pendant

Half Elevation Half Section

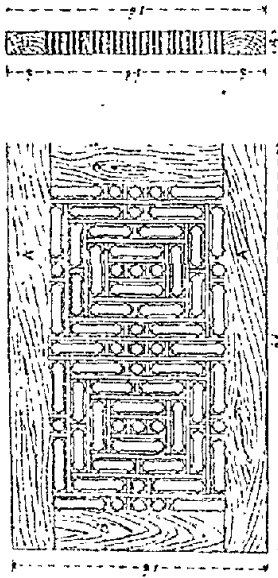


Plan at Top



Detail of Jali work Panel

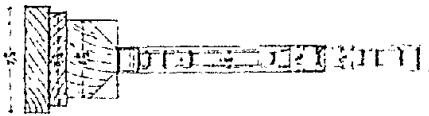
Section on A-A



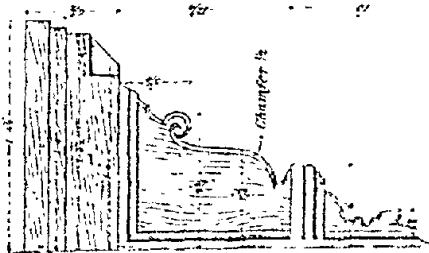
Elevation

Detail of Bracket on Corner

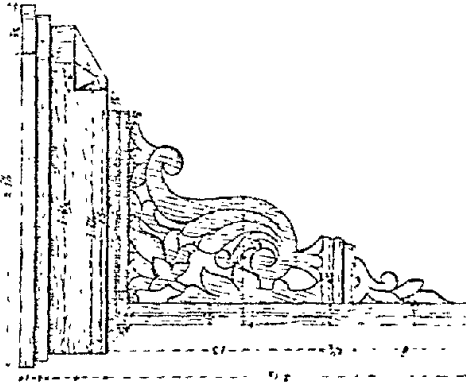
End Elevation



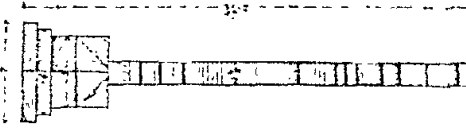
Side Elevation



Side Elevation

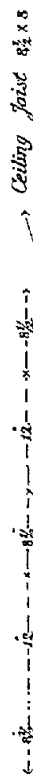


End Elevation

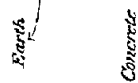


Detail of Bracket

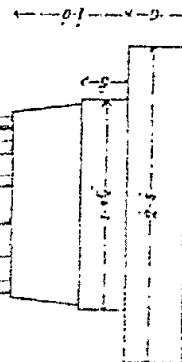
JAMI MASJID: CARVED ORNAMENT.



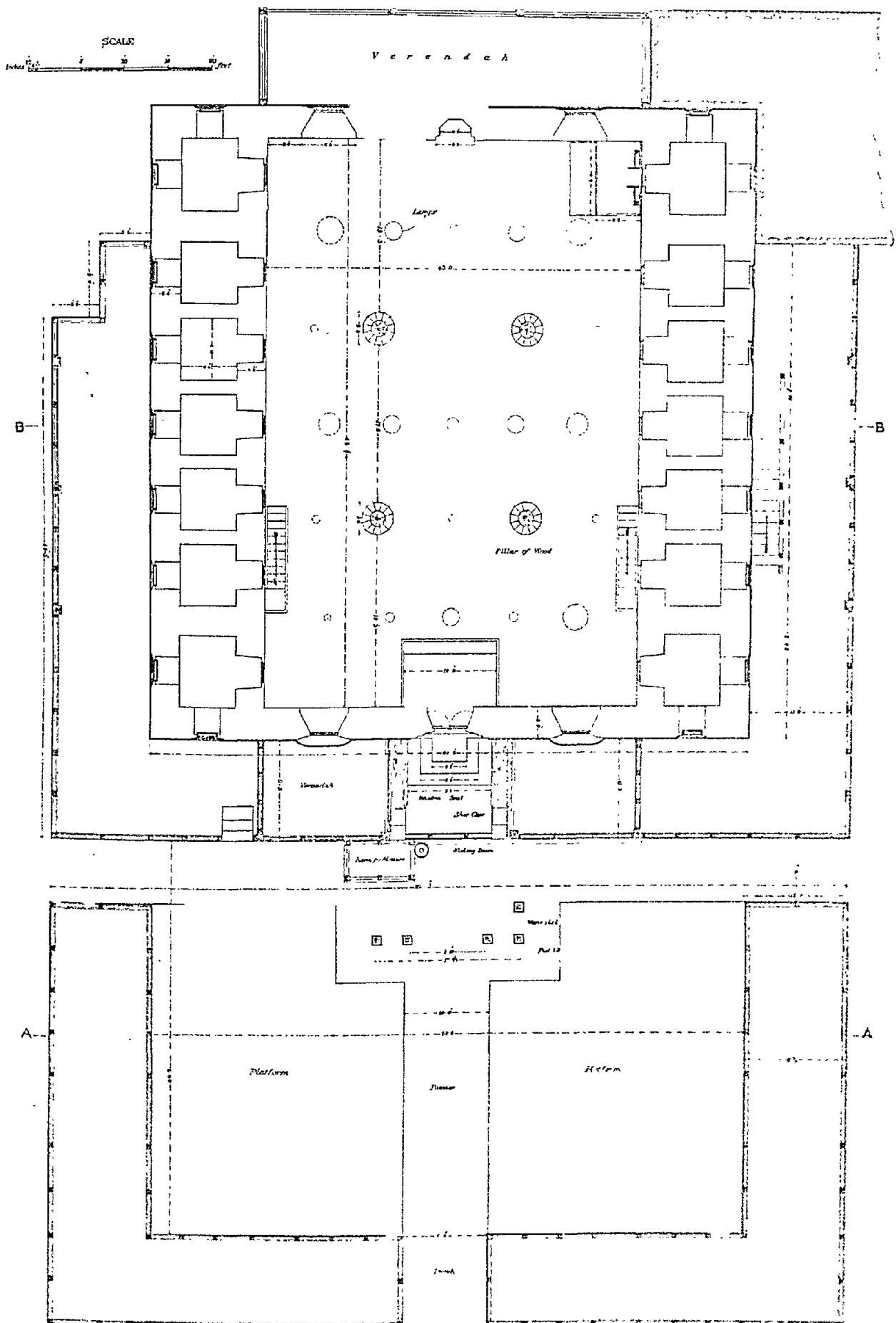
Section of Cornice



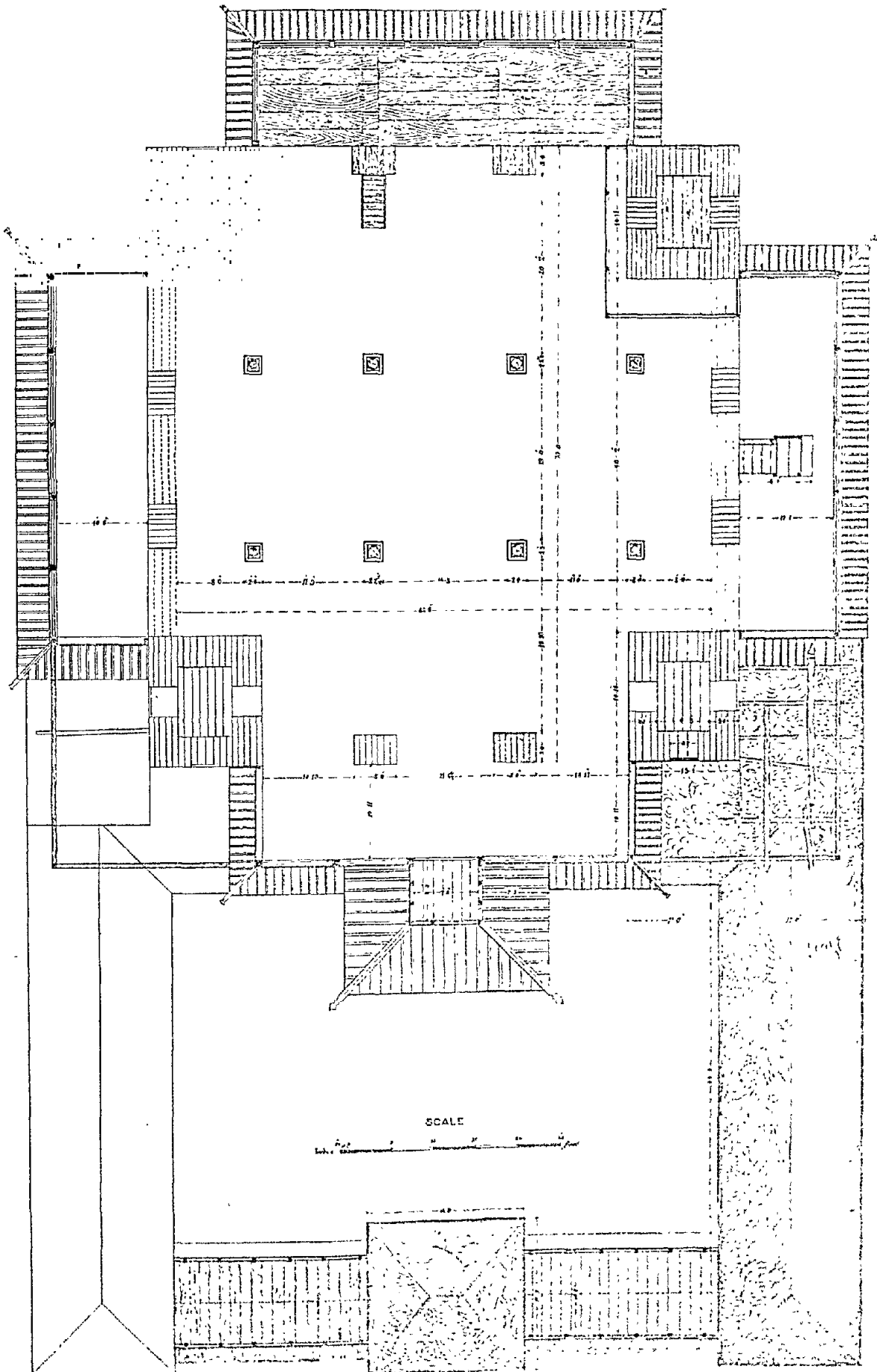
Section of Post 16 sides



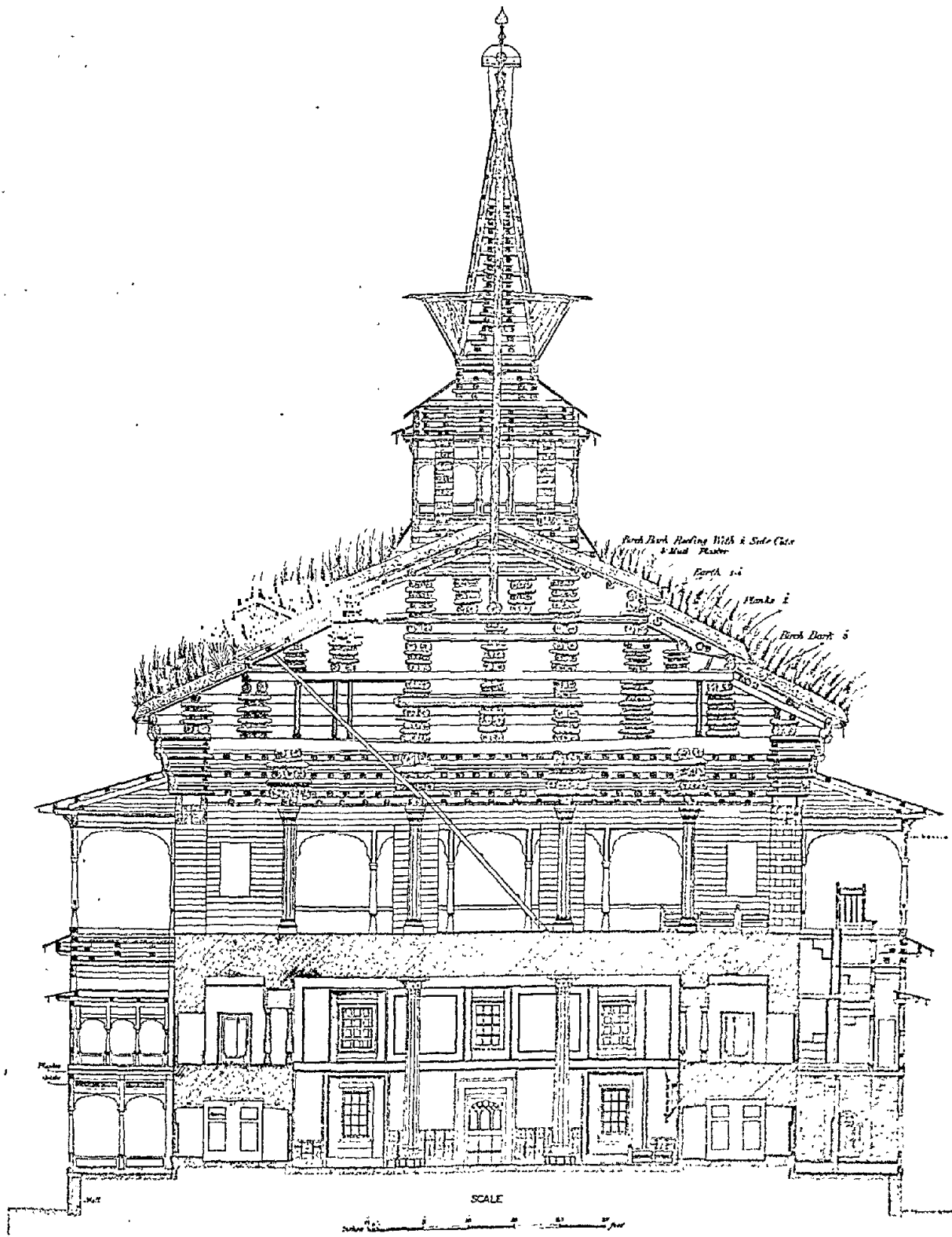
Detail of Foot Stone of Columns



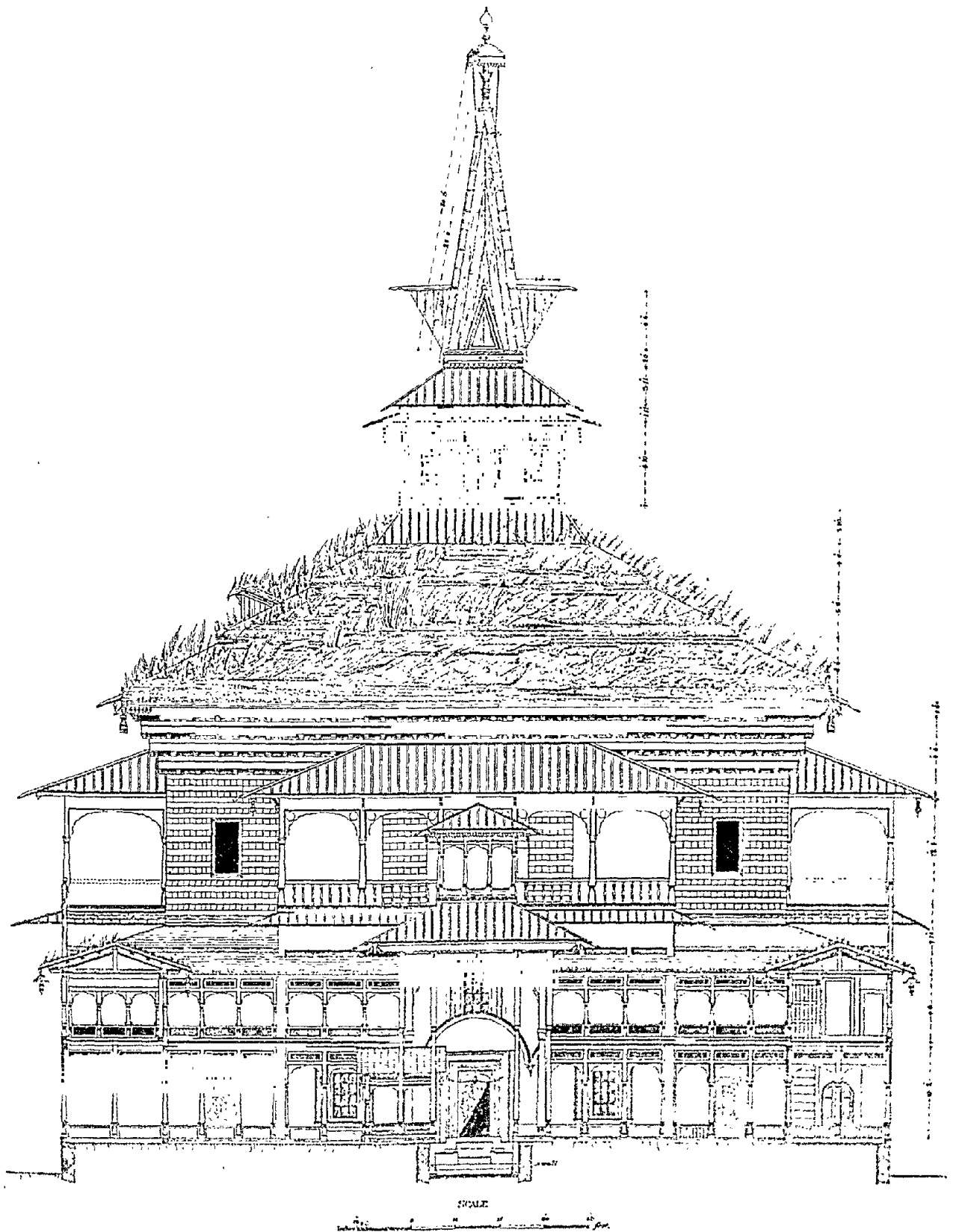
MOSQUE OF SHĀH HAMADĀN: GROUND PLAN.



MOSQUE OF SHĀH HAMADĀN: PLAN OF FIRST FLOOR.



MOSQUE OF SHRAH HAMADÂN: CROSS SECTION.



MOSQUE OF SHAH HAMADAN: MAIN ELEVATION.

The interior of the mosque of Shāh Hamadān is entirely covered with panelling consisting of geometrical patterns (Pl. LXXII).

The mouldings are as a rule flat, not deeply recessed, and curved and hollow members seem to be avoided. They generally consist of flat or nearly flat fillets, each of which is differently carved.

The carved ornament is generally Saracenic in character. In the older buildings the patterns are conventional. In some later restorations realistic flowers are carved, bearing much resemblance to the stone work of Shāh Jahān in the Tāj at Agra and elsewhere.

Of the Mughal style as exemplified by buildings in Kashmir it is not necessary to say much, because the style is practically the same as that with which we are familiar at Agra, Delhi and Lahore. The only differences which suggest themselves are that a local grey limestone was generally used in Kashmir for facework; while white marble, owing no doubt to the difficulties of transport, is hardly ever seen. The only instances of white marble and inlay which I have seen near Srinagar are in the tomb of Tug-i-bābā, a building of uncertain date, but decidedly Mughal. Here white marble is used in one of the grave stones, the corners of which end in the characteristic bed posts, which are found in the tomb of Shāh Burhān at Chiniot and other places in the plains of India. Here too there is a beautiful medallion inlaid with cornelian and other precious stones over the entrance doorway.

The grey limestone which was used in the Pattar Masjid,¹ the mosque of Ākhūn Mullā Shāh, and the pavilions in the formal gardens, is a splendid building material for mouldings, carving and hard wear, and the Mughal workmen evidently found no difficulty in working upon it all the details which they commonly used in India.

Although the stone buildings of the Mughal period in Kashmir are few in number, there are among them some of the finest examples of the style anywhere to be seen. They have all been sadly neglected, and in certain cases are still employed for improper purposes, and their conservation is a most desirable object. The Pattar Masjid, the mosque of Ākhūn Mullā Shāh, and the large *bāradārī* in Shālimār Bāgh are unsurpassed in purity of style and perfection of detail by any buildings in Agra or Delhi, and they are all the more precious in Srinagar because of the scarcity of other remains of the Mughal days.

The earliest Mughal building in Srinagar is the outer wall round the fort, Hari Parbat, which was built by Akbar. One gateway still remains in good condition, but the wall has to a great extent crumbled away. It is probable that Akbar had some sort of fortress erected on the hill, but there is practically nothing of the original work left.

To Jahāngīr's reign we owe the Pattar Masjid, a large mosque of the usual shape. It has lost its domes, and the courtyard is now enclosed by store-houses, but what remains of the prayer chamber is well worthy of preservation.

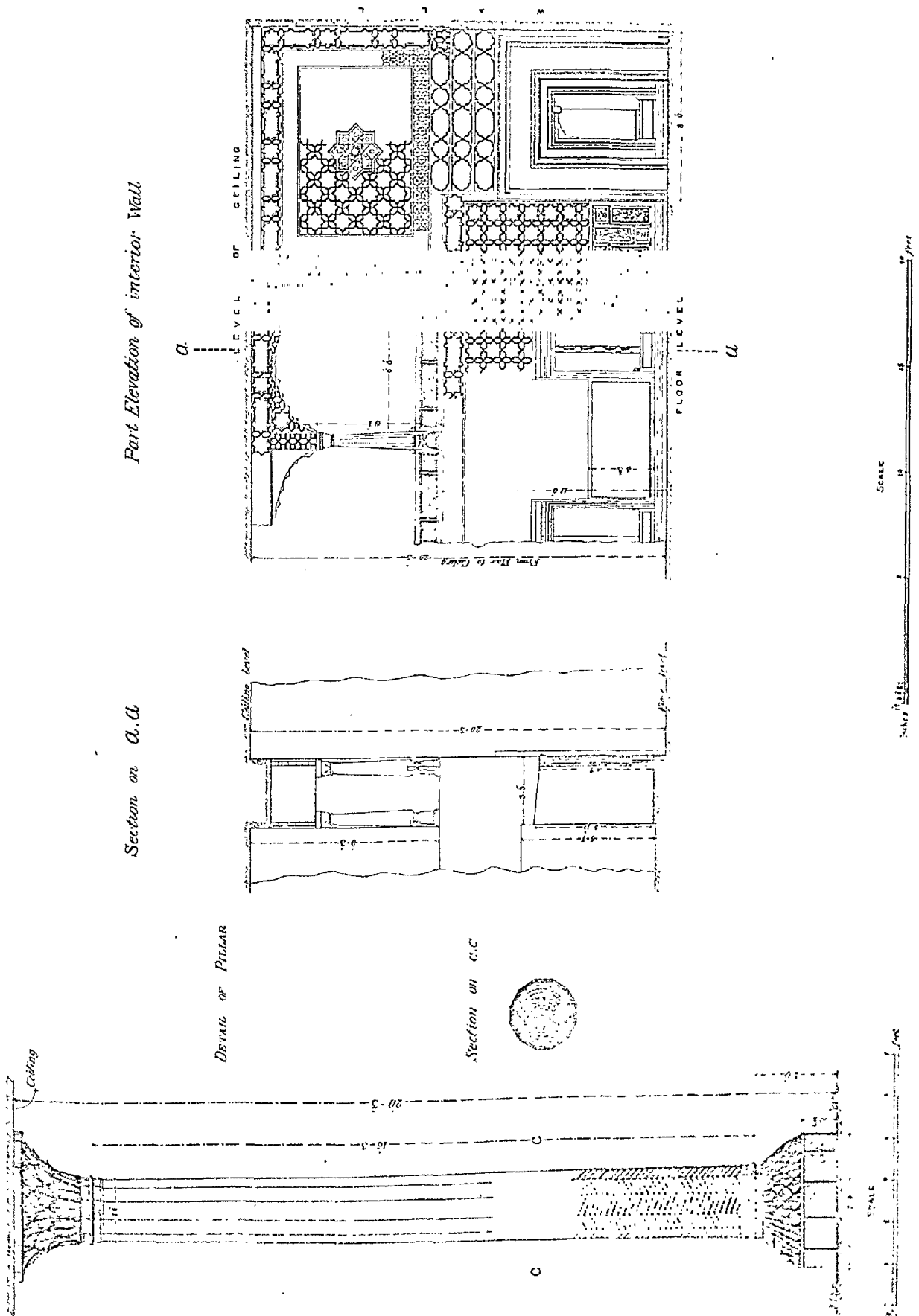
The mosque of Ākhūn Mullā Shāh is a building of slightly later date, in much the same condition. Its plan is singular, the design of the prayer chamber being

¹ The Pattar Masjid is used as a grain store, and the mosque of Ākhūn Mullā Shāh is filled with gunpowder. The tomb of Zainu-l-'ābidīn's mother, a pre-Mughal building possessing archaeological value, is also used as a grain store.

repeated on the east side of the courtyard, and forming the gateway. On the north and south sides of the courtyard are arcades, treated in the same way as the wings of the prayer chamber. Usually the arcades round the quadrangle in front of a mosque are treated quite differently from any part of the prayer chamber. The somewhat cramped proportions of the courtyard in this case may be due to the slope of the hill on which it stands, and the difficulty which would have been experienced in making the prayer chamber wider.

Another important branch of architecture in which the Mughals excelled, and in which they have left their mark upon Srinagar, is formal gardening. Though the Dhal Lake was, in the days of Jahāngīr and Shāh Jahān, fringed with a great number of extensive gardens, only three of them retain any vestiges of their former splendour. These are Shālimār Bāgh, Nishāt Bāgh, and Chasmas Shāhi. The garden of Jahāngīr at Aitchibal and the octagonal enclosure which he built round the spring at Vernāg are in much the same condition. These gardens conform strictly to the style of Shālimār Bāgh at Lahore and Delhi, and other gardens of the same period in India; but nowhere is there to be found a group comprising so many examples as at Srinagar.

W. H. NICHOLLS.



MOSQUE OF GHÂZÎ HAMADÂN: DETAIL OF PILLAR AND PANELING ON INTERIOR WALLS.

